

GODSMACK

THE ORACLE





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Music transcriptions by Pete Billmann and David Stocker

ISBN 978-1-4234-9703-5

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Cryin' Like a Bitch!

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 95

*D5

Bb5 C5

D5

Bb5 C5

Gtrs. 1 & 2 (dist.)

f

P.M. -----

TAB

*Chord symbols reflect overall implied harmony.

D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

P.M. -----

P.M. -----

D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

Gtr. 2

Rhy. Fig. 1A

P.M. -----

P.M. -----

Gtr. 1

Rhy. Fig. 1

P.M. -----

P.M. -----

D5 Bb5 C5 A5 F5 G5 F5 G5 F5 G5 F5 G5 F5 F#sus4 D5

End Rhy. Fig. 1A

P.M. -----

End Rhy. Fig. 1

P.M. -----

Verse

D5 Bb5 C5 D5 Bb5 C5

1. Strut on by _____ like a king _____

Rhy. Fig. 2

*Gtrs. 1 & 2

P.M. ----- P.M. -----

*Composite arrangement

D5 Bb5 C5 D5 A5 Bb5 C5 Bb5 G5 A5

tell - in' ev - 'ry - bod - y _____ that you're noth - ing. _____ And

End Rhy. Fig. 2

P.M. ----- P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Bb5 C5 D5 Bb5 C5 D5 Bb5 C5

long live what you thought you _____ were, and time ain't _____ on _____ your side _____

D5 A5 B \flat 5 C5 B \flat 5 G5 A5 F5 G5 F5 G5 F5 G5 F5 G5 F5 D5

an - y - more, — an - y - more. — And

Gtr. 3 (dist.)

mp

Chorus

D5 F5 D5 F5

so — you tell me I can take my

Gtr. 3 Riff A

mf

D5 F5 G5 B \flat 5

chanc - es, — and I told you one too man - y times, — and you were cry - in' like a

End Riff A

End Rhy. Fig. 3

Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Gtr. 3: tacet

D5 Bb5 C5 D5 A5 Bb5 C5 Bb5 G5 A5

bitch.

D5 Bb5 C5 A5 F5 G5 F5 G5 F5 G5 F5 G5 F5 F#sus4 D5

2. Well, I'm

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)

D5 Bb5 C5 D5 Bb5 C5

tough - er than nails, I can prom - ise you that. You

D5 Bb5 C5 D5 A5 Bb5 C5 Bb5 G5 A5

step out of line and you'll get bitch slapped back. And you can

D5 Bb5 C5 D5 Bb5 C5

run oh, your lit - tle mouth all day, but the

F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 D5 F5 G5 F5 G5 F5 G5 F5 G5

hand of God just smacked you back in - to yes - ter - day. And

Gtrs. 1 & 2

3 3 5 5 3 3 5 5 3 3 5 5 3 3 5 5 0 15 17 17 15 17 17 15 17 17 15 17 17 15 17 17

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 3: w/ Riff A (1 1/2 times)

D5 F5 D5 F5

so you tell me I can take my

D5 F5 G5 Bb5

chanc - es, but I've told you one too man - y times, and you were cry - in' like a

D5 F5 D5 F5

bitch. And you won - der why no one can

To Coda

D5 F5 G5 Bb5 A5

stand you, — and there's no de - ny - ing — you — were cry - in' like a

Gtr. 3

Gtrs. 1 & 2

Interlude

Gtr. 3 tacet
D5

N.C.

bitch. You were cry - in' like a bitch.

Gtr. 4 (dist.)

mf
*w/ amp tremolo
15

*Set for nine repeats per beat.

Gtr. 3

Gtr. 5 (dist.)
Riff B

f P.M. P.M. P.M. P.M. ---

Gtrs. 1 & 2

Rhy. Fig. 4

P.M. ---

D5 N.C. D5 N.C.

let ring -----

15 15 15

End Riff B

P.M. P.M. P.M. P.M. ---

5 0 0 5 3 5 3 5 0 0 0 5 3 3 3 3

P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 4 tacet D5 A5 Bb5 C5 Bb5 G5 A5

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

D5 N.C.

Blind - ed by your sa - cred

Riff C

Gtr. 6 (dist.)

mf

*w/ amp tremolo

**Harm.

2.6

Pitch: C

*Set for sixteenth-note regeneration.

**Harmonic located six-tenths the distance between the 2nd & 3rd frets. Harmonic & open string sound simultaneously.

End Rhy. Fig. 4

Gtr. 2

P.M. -----

0 0 0 0 0 0 0 0 7 8 10 8 5 7

Gtr. 1

P.M. -----

0 0 0 0 0 0 0 0 7 8 10 8 5 7

D5 N.C. D5 N.C. D5 A5 Bb5 C5 Bb5 G5 A5

fad - ed — pass - times — on - ly time is — your en - e - my. — If

End Riff C

Harm. Harm. Harm.

2.6 C 2.6 C 2.6 C

Gtr. 6: w/ Riff C D5 N.C. D5 N.C.

grant - ed — a sec - ond chance — to prove that — your ar - ro - gance — is

D5 N.C. D5 A5 Bb5 C5 Bb5 G5 A5

strong - er than you'll ev - er be, — it's strong - er than you can

Interlude

Gtrs. 1 & 2: w/ Riff B (4 times)

D5 F5 G5

be. —

Gtr. 4

w/ wah-wah & flanger

7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 12

5 5 5 5 5 5 5 5 5 5 5 5 8 8 8 8 8 8 8 8 8 8 8

Bb5 A5 D5 F5

Oh, strong - er than you can be.

12 12 12 12 12 12 12 12 12 12 12 12 15 15 15 15 15 15 15 15 15 15 14 14 14 14 7 7 7 7 7 7 7 7 7 7 7 7 10

10 10 10 10 10 10 10 10 10 10 10 10 13 13 13 13 13 13 13 13 13 13 12 12 12 12 5 5 5 5 5 5 5 5 5 5 5 5 8

*w/ echo set for quarter-note regeneration w/ 6 repeats.

G5 Bb5

Ah. _____ Oh, strong - er than you can

Gtr. 4

Gtr. 6

P.S.

*w/ echo set for half-note regeneration w/ 3 repeats.

Fingering for Gtr. 4:

10	10	10	10	10	10	10	10	10	10	10	10	10	10	12	12	12	12	12	12	12	12	12	12	12	12	15	15	15	15	15	15	15	15
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10	10	10	10	10	13	13	13	13	13	13	13	

Fingering for Gtr. 6:

0	0	0	0	0	0	0	0	3	5	5	0	0	0	0	0	0	0	7	8	10	8	5	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
1	3	3	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5

Interlude

Gtrs. 4 & 6 tacet
D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

be.

Gtrs. 1 & 2

P.M. -----

P.M. -----

**w/ echo set for quarter-note regeneration w/ 3 repeats.

Fingering for Gtrs. 1 & 2:

0	0	0	0	0	0	0	0	3	5	5	0	0	0	0	0	0	0	7	8	10	8	5	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
1	3	3	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5

D5

Bb5 C5

F5 G5

F5 G5

F5 G5

F5 G5

D.S. al Coda
F5 D5

And

P.M. -----

Fingering for Gtrs. 1 & 2:

0	0	0	0	0	0	0	0	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	
1	3	3	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5	3	5	5		

⊕ Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 3 meas.)
Gtr. 3 tacet

G5 Bb5 D5 Bb5 C5

ny - in' you were cry - in' like a bitch. You were cry - in' like a

D5 Bb5 C5 D5 Bb5 C5

bitch. You were cry - in' like a bitch. You were cry - in' like a

F5 G5 F5 G5 F5 G5 F5 G5 F5 Fsus4 D5 N.C.

bitch. Oh, _____ bitch.

Gtrs. 1 & 2

P.M. -----

Saints and Sinners

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro Moderately ♩ = 104

Gtr. 1
Riff A

****D5** **F5** **D5** **E♭5** **End Riff A**

mf

TAB

5 0 0 0 5 0 0 0 8 8 8 8 5 0 0 0 5 0 0 0 6 6 6 6

*Bass arr. for gtr.
**Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (2 times)
D5 F5 D5 E♭5 D5 F5 D5 E♭5

Gtr. 3 (dist.)
15ma
loco
pp fdbk. *mp* *f* P.M. P.M.

Gtr. 2 (dist.)
pp *f* P.M. P.M.

†Vol. swell
***Vol. swell

Yeah!

D5 F5 D5 Eb5

*Gtrs. 2 & 3

*Composite arrangement

1. 2.

D5 F5 Bb5 A5 F5 D5 Eb5

P.M. ----- P.M. -----

Verse

D5 F5 D5 Eb5

1. Grown from a seed of hope I've nev - er known. _
 pray e - ven when we know no - bod - y cares. _

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

D5 F5 D5 Eb5 D5 F5 D5 Eb5

Ah, yeah. _ Been raised by the sur-round - ings of a home so _
 And make ev - 'ry - thing we know turn in - to fear _

D5 F5 D5 Eb5

cold, _ and then so cold. _ } If
 _ ap - pear. _

Gtrs. 2 & 3

P.M. ----- P.M. -----

Bb5 A5

I on - ly knew what I know.

Chorus

2nd time, Gtr. 4: w/ Fill 1

D5 F5

I'll shake my fists up to the sky,

Bb5 A5

just keep - in' my dreams a - live.

Rhy. Fig. 2 End Rhy. Fig. 2

Fill 1
Gtr. 4

(13) (13)

D5

C5

I'm one part saint and two parts

Riff B

Gtr. 4 (dist.)

mf

w/ wah-wah

Gtrs. 2 & 3

Bb5

1.

C

sin - ner, and the last part is still on the line.

End Riff B

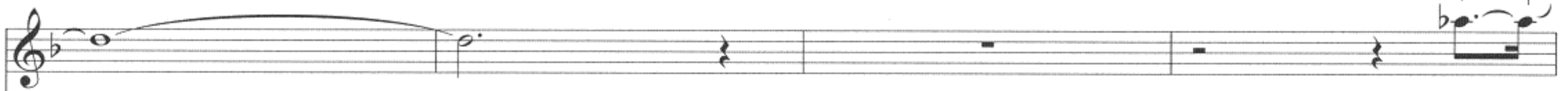
Interlude
Gtr. 4 tacet
D5 F5 D5 Eb5

Gtrs. 2 & 3

12 0 0 0 0 12 0 0 0 10 10 10 8 / 12 0 0 0 12 0 0 0 8 8 8 0

Interlude

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5



Yeah. —

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3



*w/ delay set for quarter-note regeneration w/ 4 repeats.

Gtrs. 2 & 3; w/ Rhy. Fig. 3

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

Gtr. 4



Bridge

Gtr. 4 tacet

D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

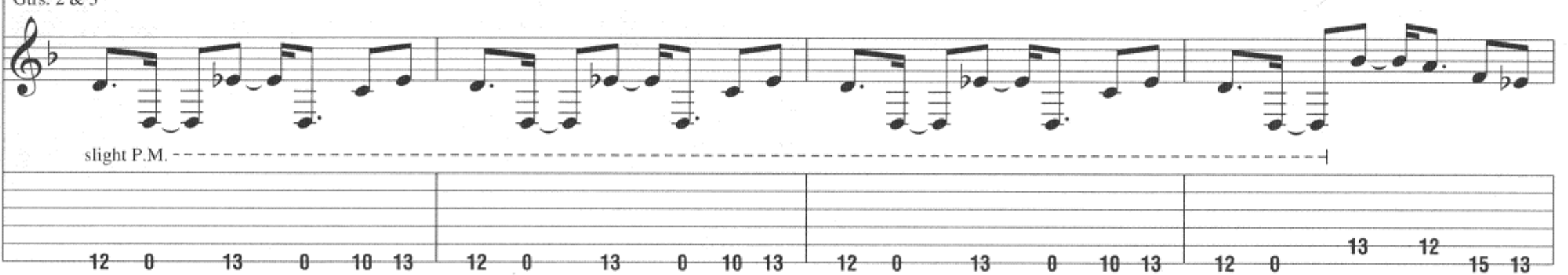


Eye for an eye, they told me for some time.

Riff C

End Riff C

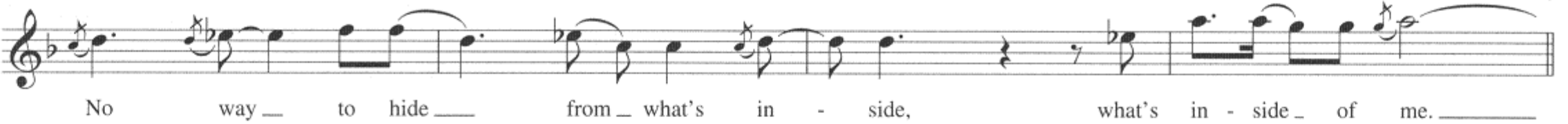
Gtrs. 2 & 3



slight P.M.

Gtrs. 2 & 3; w/ Riff C

D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

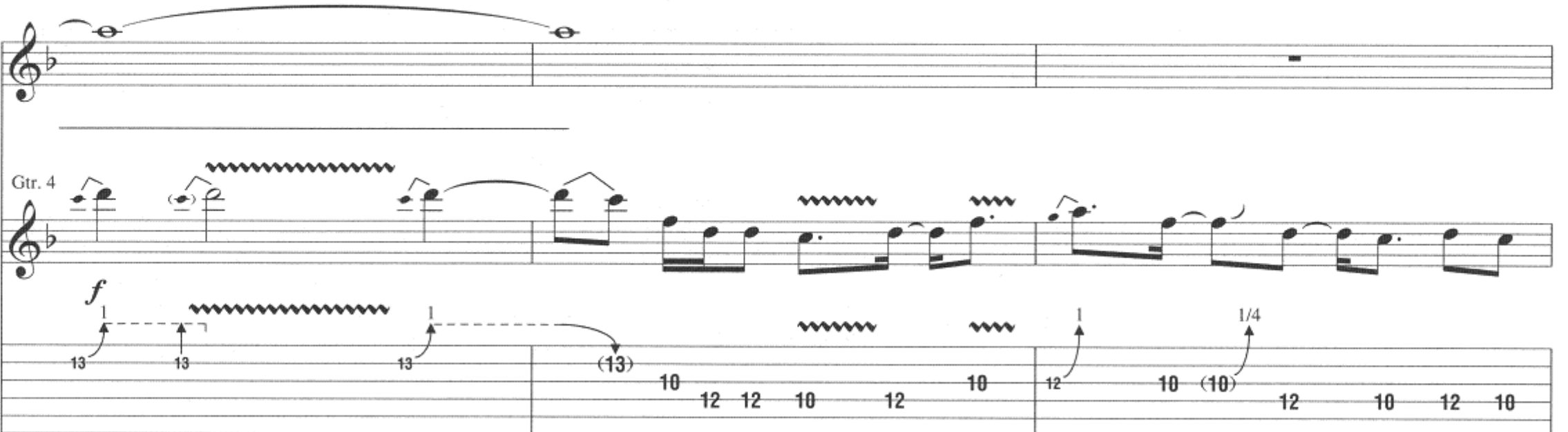


No way to hide from what's inside, what's inside of me.

Guitar Solo

Gtrs. 2 & 3; w/ Rhy. Fig. 3 (1st 3 meas.)

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5



Gtr. 4

The musical score for guitar 4 consists of a melodic line on a single staff and a fretboard diagram below it. The melodic line is written in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and includes a repeat sign. The fretboard diagram shows the fret numbers for the left hand, with a 1/4 note indicated above the first measure. The fret numbers are: 12, 10, (10), 12, 10, 12, 12, (12), 10, 12, 0, 13, 13, (13), 10, 13, (13).

Gtrs. 2 & 3

12 0 15 14 15 13

12 0 15 14 15 13

17

⊕ Coda

Bb5 C

sin - ner, _____ and the last part _____ is still on _____ the line. _

Outro

Gtrs. 2 & 3

12 0 0 0 0 12 0 0 0 0 10 8 10 8 10 8 0 | 12 0 0 0 0 12 0 0 0 0 10 8 10 8 10 8 8

D5 F5 D5 N.C.

12 0 0 0 12 0 0 0 10 10 10 0

War and Peace

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro
Moderately ♩ = 130 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

*D5 F5 Ab5 G5 D5 F5

Gtr. 1 (dist.)

mf w/ flanger

let ring ----| let ring ----|

TAB

0 0 5 5 7 7 10 10 10 10 5 5 7 7 6 5 0 7 7 7 10 10 10

*Chord symbols reflect implied harmony.

Ab5 G5 D5 F5 D5 Ab5 G5

Gtr. 1 tacet

***-----|

7 7 6 5

Here we go!

Gtr. 1

let ring ----| let ring ----|

5 5 7 7 6 5

**Gtr. 2 (dist.)

Riff A

End Riff A

f

let ring ----| let ring ----|

6 6 6 5 5 0 5 7 7 10 10 10 10 10 5 5 7 7 6 5

**Doubled throughout

***w/ echo set for quarter-note regeneration w/ 1 repeat.

D5 F5 D5 Ab5 G5

Gtr. 2

let ring -----| let ring -----|

0 5 7 7 10 10 10 10 10 0 5 7 7 6 5 0

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Verse

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

1. Dance _____ with the dev - il in - side of me. I'm

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ----- P.M. ----- P.M. -----

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5

long - ing for a sec - ond chance _____ and taste what seems _

*w/ echo as before.

F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

_____ to re - mind _____ me _____ of all my skulls and skel - e - tons, _____ ah.

Pre-Chorus

D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 Eb5

Live and let _____ live, _____

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2

D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 Eb5

die and let _____ die. _____

Chorus

Gtr. 2: w/ Riff A (3 times)

D5 F5 D5 Ab5 G5 D5 F5

War _____ and peace in _____ my _____ hand. _____

D5 Ab5 G5 D5 F5 D5 Ab5 G5

(My temp - ta - tions.) _ This war and peace _ in - side _ will

D5 Ab5

take me to _ the end. _

Gtr. 2

P.M. -----

Verse

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

2. Hell a - waits, it's clos - in' on _ me. It strokes its hand down on my back. And

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

no more mis-takes, my in - ten-tions are fi - nal - ly clear from how I've al - ways been. _

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

D5Ab5 D5Ab5 D5Ab5 G5 F5 Eb5 D5Ab5 D5Ab5 D5Ab5 G5 F5 Eb5

Live and let _ live, _ die and let _ die. _

Half-time feel

D5Ab5 D5Ab5 D5Ab5 G5 F5 Eb5 D5Ab5 D5Ab5

End half-time feel

D5Ab5 D5Ab5 D5Ab5 G5 F5 Eb5 D5Ab5 D5Ab5 D5Ab5 G5 F5 Eb5

Live and let live, die and let die. _

Chorus

Gtr. 2: w/ Riff A (7 times)

2nd time, Gtr. 1 tacet

D5 F5 D5 Ab5 G5 D5 F5 D5 Ab5 G5

War _ and peace in _ my _ hand. _ (My temp - ta - tions.) _

D5 F5 D5 Ab5 G5 D5 F5 D5 Ab5 G5

This war and peace in - side won't end, ah, yeah.

D5 F5 D5 Ab5 G5 D5 F5

War and peace in my hand, yeah.

D5 Ab5 G5 D5 F5 D5 Ab5 G5

This war and peace in - side my head will

D5 F5 Ab5 D5

take me to the end.

To Coda

Gr. 2

0 5 7 7 0 8 10 10 10 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 0

Bridge Half-time feel

w/ bkgd. dialogue (next 15 meas.)

F5 D5 F5 D5 F5 D5 Ab5 Eb5 D5 F5 D5 F5 D5 F5 D5

slight P.M. slight P.M.

1., 2., 3. 4.

F5 D5 F5 Ab5 D5 F5 D5 F5 Ab5

slight P.M. slight P.M.

Interlude

D5

F5

Ab5

G5

Gtr. 1

Gtr. 2

D.S. al Coda

D5

F5

N.C.

Coda

Outro

F5 D5

F5 D5

F5 D5

Ab5 G5 Ab5 G5 Ab5 G5

Love-Hate-Sex-Pain

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow ♩ = 92

 $^{**}\text{Dm}$

Riff A

*Gtrs. 1 & 2 (dist.)

Guitar Pick Up (slow)

Sheet music for guitar, featuring a treble clef, 4/4 time signature, and a key signature of one flat (Bb). The music is marked *f* (forte) and includes a 'P.M. ---' (Pick Mute) instruction. The melody consists of eighth and quarter notes, with a wavy line indicating a tremolo effect. The bass line features a single bass note (Bb) and a series of eighth notes.

TAB

Tablature for guitar, showing fret numbers (0, 7, 8) and a wavy line indicating a tremolo effect.

*Composite arrangement

**Chord symbols reflect implied harmony.

E7/D

End Riff A

P.M. --|

P.M. --|

6 7 0 0 5 7 0 5 7 7

6 7 0 0 5 7 0 7 8 7 5

Verse

Dm

E

The musical notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a whole rest, followed by a half note G4, a half note A4, a quarter note G4, a quarter note F4, a half note E4, a quarter note D4, a quarter note C4, and a half note B3. The accompaniment consists of a steady bass line of G3 and a treble line of chords: G4-B4, A4-G4, F4-E4, D4-C4, and B3-A3. The lyrics are written below the staff, with two verses provided.

1. In this life, I'm me, just sit - ting here a - lone.

2. And I won - der as I tear a - way my skin.

Rhy. Fig. 1

[illegible]

And by the way, I so

let ring

let ring

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E E7 Bb5 A5

tried to say I'd be there for you, and
long to stitch these wounds from where I've been. And,

let ring

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dm

E F5 G5

walk the si - lent emp - ti - ness that leads me by my hand, and
Moth-er, please don't bur - y me, I'm beg - ging for my life. It's

Dm E E7 Bb5 A5

throw a - way what I don't un - der - stand as a man.
hard to say that I would be com - plete be - fore I die.

Chorus

Gtrs. 1 & 2: w/ Riff A (2 times)

Dm E7/D

Love, hate, sex, pain. It's com - pli - cat - ing me some - times. This

To Coda

Dm E7/D

love, hate, sex, pain, it's un - der - es - ti - mat - ing lies, oh.

Bridge

Bb5 A5 Bb5

Don't you wor - ry, please. And don't you

Gtrs. 1 & 2

A5 D5 F5

leave me be-cause I'd sure - ly slip

Rhy. Fig. 2

Bb5 A5

a - way through love, hate, sex and pain.

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 Bb5 A5

I'll fall a - way in - to love, hate, sex and pain.

Guitar Solo

Dm E7 E7/D

Gtrs. 1 & 2

w/ wah-wah P.M. - | let ring

Gtr. 2 tacet

Dm E7 E7/D

P.M. - | 1/4 1 1/2

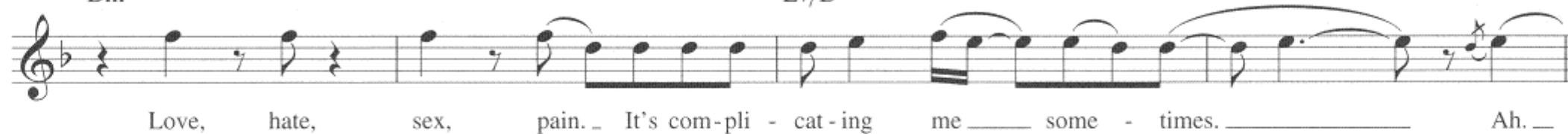
D.S. al Coda (no repeat)

Coda

Gtrs. 1 & 2: w/ Riff A

Dm

E7/D



Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

Dm

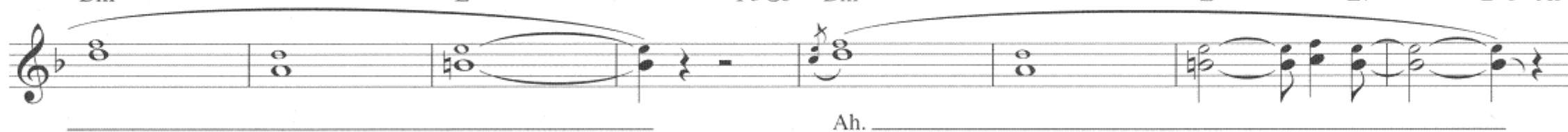
E

F5 G5 Dm

E

E7

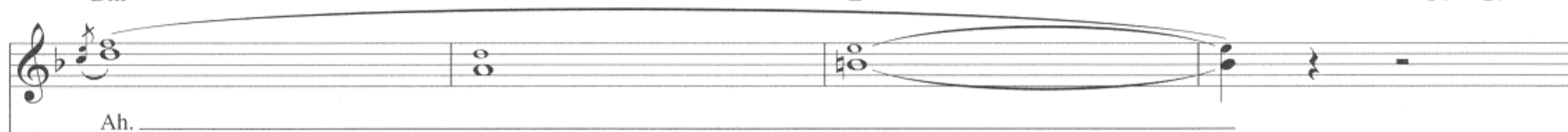
Bb5 A5



Dm

E

F5 G5

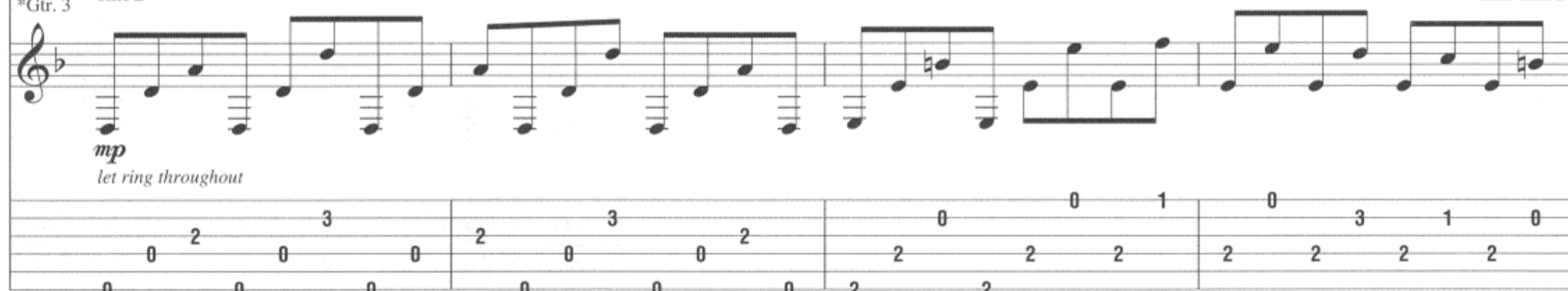


*Gtr. 3

Riff B

End Riff B

mp
let ring throughout



*Piano arr for gtr.

****Begin fade**

Gtr. 3: w/ Riff B (3 times)

Dm

E

E7

Bb5

A5

Dm



**Applies to entire band except Gtr. 3.

*****Fade out**

E

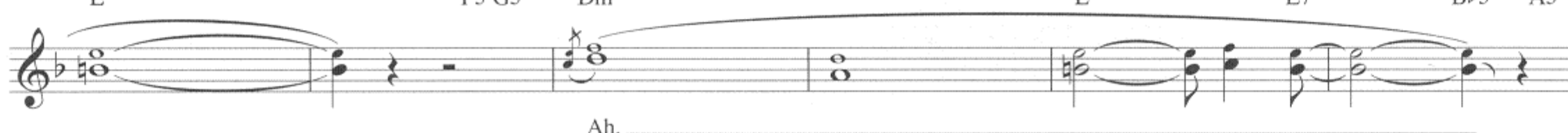
F5 G5

Dm

E

E7

Bb5 A5



***As before

Begin fade

Gtr. 3

D5

E5



Fade out

D5

E5



What If?

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 134

*Dm

Gtr. 1 (slight dist.)

(Kybds.)

7 sec.

(Bass)

4

pp *mp* *pp*
**w/ heavy reverb & delay

T
A
B

0

*Chord symbol implied by bass.

**Delay set for half-note regeneration w/ 3 repeats.

mp

10 12 9 10

1/2

***Delay set for whole-note regeneration w/ 1 repeat.

D5

(Ah.)

Harm. ---

5 5

Pitch: D A

†Gtr. 2 (dist.)

f

2 2

†Doubled throughout

[illegible]

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring a vocal line and piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. The vocal part begins with a melodic line in the first staff, marked with a fermata and a triplet. The piano part consists of two staves: the upper staff shows a series of chords, and the lower staff features a complex, arpeggiated figure. The score is divided into four measures, each containing a full measure of music for both parts. The vocal part is marked with a fermata and a triplet, and the piano part is marked with a forte (f) dynamic.

**Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

Gtr. 1

p

*Gtr. 3 (dist.)

p

P.M. -----

*Doubled throughout

Gtr. 2

**Chord symbols reflect implied harmony.

Gtr. 2 tacet

Gtr. 1

Gtr. 3

***P.M. -----

***Gradually lift P.M.

E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5

mf

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

14 14 14 14 14 14 14 14
12 0 0 12 0 0 12 0

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

f

E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

14 14 14 14 14 14 14 14
12 0 0 12 0 0 12 0

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

Gtr. 1 tacet
B \flat 5 C5

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 3

let ring ----- let ring -----

8 8 10 8 10 12 10 10 10 10 10 0

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5
 Riff A End Riff A
 Gtr. 1

Gr. 3 Riff A1 End Riff A1

13 12 0 15 0 0 7 0

Gtr. 1 tacet
Bb5
Rhy. Fig. 2
Gtr. 3

A5

let ring

The musical score consists of three staves. The top staff, labeled 'Gtr. 3', contains a melodic line with eighth and quarter notes, including ties and a 'let ring' instruction. The middle staff, labeled 'Gtr. 1 tacet', is empty. The bottom staff, labeled 'Gtr. 5', contains a sequence of chords: 8/8, 8/8, 10/8, 8/8, 7/7, 7/7, 9/7, 7/7, and 0/0. A circled chord change is shown between the 10/8 and 8/8 chords.

D5

(Ah.) _____

*Gtr. 4 (slight dist.)

Fill 1

End Fill 1

mf
let ring throughout

The image shows a musical score for guitar 4. The staff is in treble clef with a key signature of one flat (Bb). The first four measures contain whole rests. The fifth measure contains a quarter rest, followed by an eighth rest, and then a triplet of eighth notes (G4, A4, Bb4) beamed together. The final measure contains a triplet of eighth notes (G4, A4, Bb4) beamed together. The dynamic marking *mf* and the instruction "let ring throughout" are placed below the staff. The section is labeled "Fill 1" and "End Fill 1".

*Doubled throughout

End Rhy. Fig. 2

Gtr. 3

2

Verse

Gtr. 3 tacet

Dm7

1. Been dis - con - nect - ed for ___ so long, ___

Riff B

(5) 5 3 5 3 5 5 3 5 3

Rhy. Fill 1

End Rhy. Fill 1

pp

(2) 6 6 6 6

and left ___ my mark ___ here ___ a - long ___ the way. ___

Gtr. 4

0 5 7 5 6 5 5 5 5 7 5 5 7 5

So man - y years ___ have come and gone. ___

End Riff B

0 12 10 10 10 10 13 13 12 10 12 12

So man - y fears have re - mained the same.

Interlude

Gtrs. 1 & 3: w/ Riffs A & A1 (2 times)

Gtr. 4 tacet

E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5

(Ah, ha, ha, ah, ha, ha, ha, ha, ha.)

Gtr. 3: w/ Rhy. Fig. 2

B \flat 5

A5

D5

Gtr. 4: w/ Fill 1

Verse

Gtr. 3: w/ Rhy. Fill 1

Gtr. 4: w/ Riff B

Dm7

2. I see a faith, I swim and play

yet drown - ing all pos - si - bil - i - ties.

Be - yond what I be - lieve and know,

I cut the cord free of home a - gain.

Gtr. 4

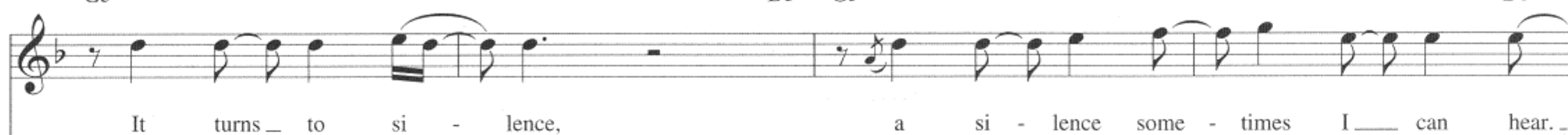
Pre-Chorus

Gtr. 4 tacet

G5

D5 G5

D5



Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 3



Gtr. 3: w/ Riff A1

Eb5

D5

F5

D5

A5

D5

Eb5

D5

F5

D5

A5

D5



G5

Bb5

C5

D5



Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3



Chorus

Gtr. 3: w/ Riff A1

Gtr. 3: w/ Rhy. Fig. 1

3rd time, Gtr. 5 tacet

Eb5

D5

F5

D5

A5

D5

Eb5

D5

F5

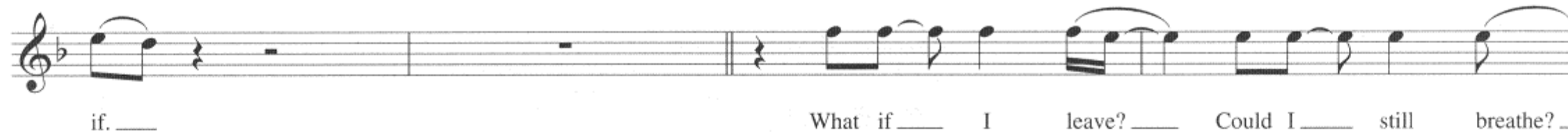
D5

A5

D5

Bb5

C5



Gtr. 3: w/ Riff A1

Gtr. 3: w/ Rhy. Fig. 1

Eb5

D5

F5

D5

A5

D5

Eb5

D5

F5

D5

A5

D5

Bb5

C5



To Coda 1

To Coda 2

Gtr. 3: w/ Riff A1

Gtr. 3: w/ Rhy. Fig. 2

Eb5

D5

F5

D5

A5

D5

Eb5

D5

F5

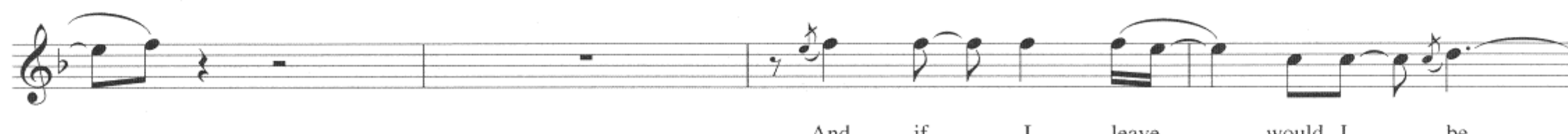
D5

A5

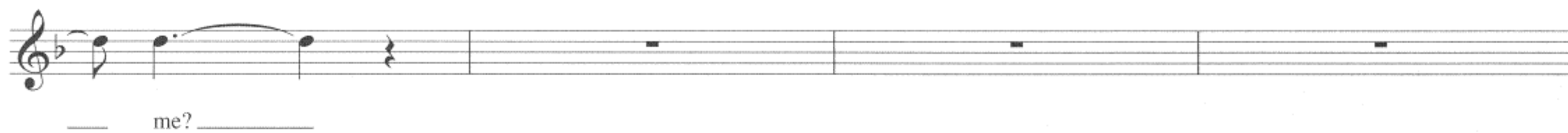
D5

Bb5

A5



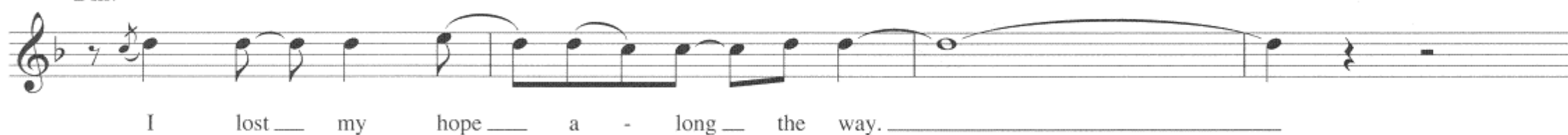
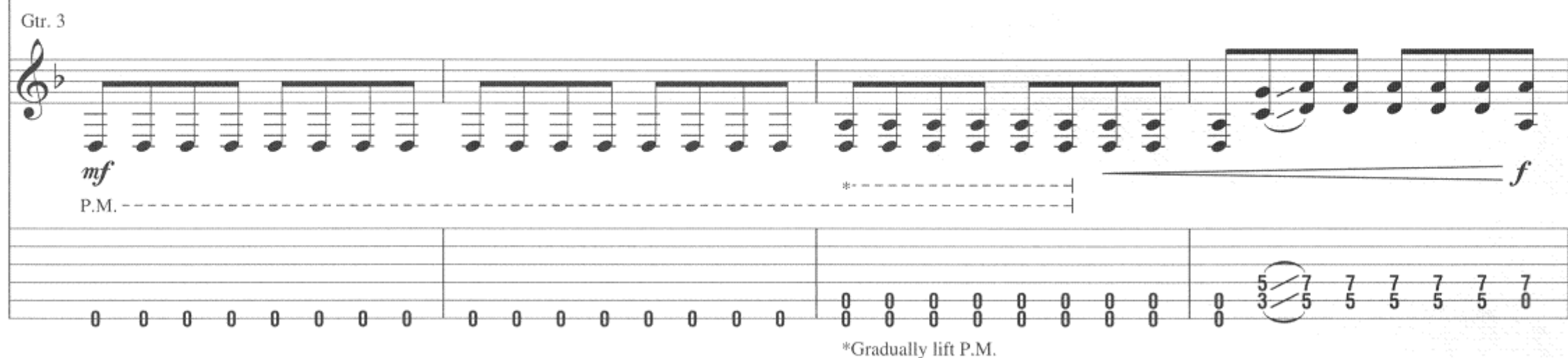
D5

**Bridge**

Gtr. 3: w/ Rhy. Fill 1

Gtr. 4: w/ Riff B (1st 4 meas.)

Dm7

*D.S. al Coda 1*

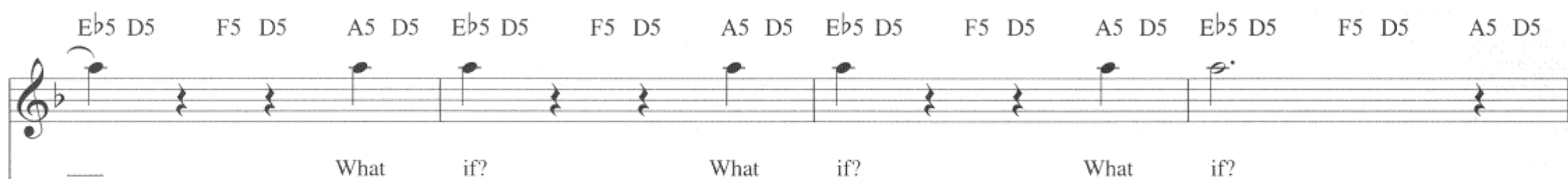
*Gradually lift P.M.

⊕ Coda 1

Gtr. 3: w/ Rhy. Fig. 1

Bb5

C5



Interlude

Gtr. 3 tacet

D5

Guitar Solo

D5

(Ah, _____)

Gtr. 5 (dist.)

mf

*w/ delay -

13 13 (13) 10 12 10 10 12 10 12 (12)

1/4 1/4

*Set for whole-note regeneration w/ 1 repeat.

ah, _____

**w/ delay -

13 13 (13) 10 12 12 10 10 12 10 10 12 (12) (12)

1/4

**As before

ah. _____

let ring - let ring -

13 13 13 0 12 (12) 10 12 (12) (12)

1

Yi, — yi, — yi, —

13 13 13 13 13 15 (15) 13 15 (15)

E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5

yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, —

Gtr. 5

let ring —

7 5 6 8 (8) 6 5 7 5 7 6 7 8 7 5 7 8

Gtr. 3

pp
P.M. —

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5

yi, — yi, — yi, — yi, — yi, — yi, — yi, — yi, yi, yi, — yi, yi, yi.)

let ring —

7 5 7 6 8 (8) 6 5 7 5 7 6 8 8 8 7 7

f

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 3

G5

D5

G5

It turns — to si - lence, a si - lence some -

Gtr. 5

12 1/2 12 10 (10) (10) 12 1/2

Gtr. 3: w/ Riff A1

D5

E \flat 5 D5

F5 D5

A5 D5

E \flat 5 D5

F5 D5

A5 D5

Gtr. 3: w/ Rhy. Fig. 4

G5

- times I — can hear. — In - ter - nal vi -

8va

1/2 (12) (12) 10 13 (13) 13 1/2 13 1 15 (15) 13

*3rd string caught under bend finger.

B \flat 5

C5

D5

- lence, a de - mon deep — with - in — what

8va

1/2 1/2 1/2 1/2 1 15 13 15 13 15

D.S.S. al Coda 2

Gtr. 3: w/ Riff A1

E \flat 5 D5

F5 D5

A5 D5

E \flat 5 D5

F5 D5

A5 D5

if. —

8va

1 1/2 3 3 6 6 15 15 (15) 13 15 15 15 15 (15) 13 15 13 15 16 15 13 15 13 15 16 16 15 13 15 13 15 16 15 13 15 13 15 16 15 13 15 (15)

⊕ Coda 2

Gtr. 3: w/ Rhy. Fig. 1

Bb5

C5

Gtr. 3: w/ Rhy. Fig. 5

Eb5 D5

F5 D5

A5 D5



And if I leave, would I be me? What



if? What if? What if?

Outro

Eb5 D5

F5 D5

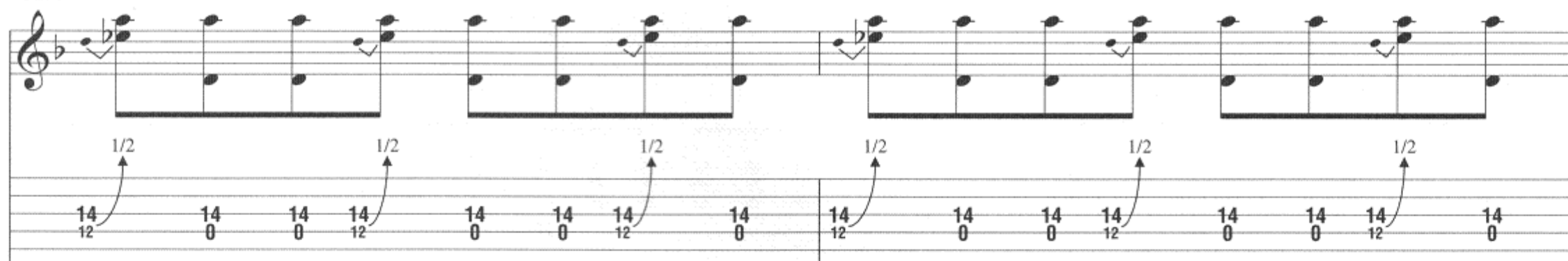
A5 D5

Eb5 D5

F5 D5

A5 D5

Gtr. 1



Gtr. 3



Eb5 D5

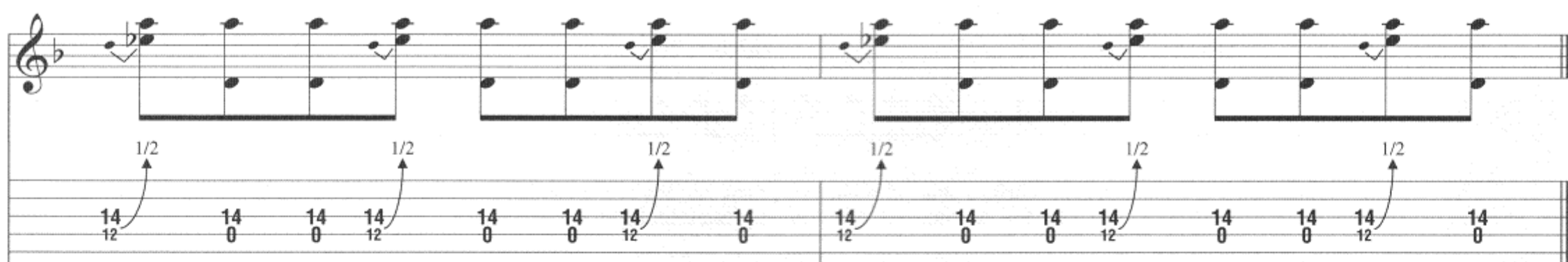
F5 D5

A5 D5

Eb5 D5

F5 D5

A5 D5



Devil's Swing

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Gtrs. 1, 2 & 4: Drop D tuning:
(low to high) D-A-D-G-B-E

Gtr. 3: Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately fast ♩ = 161 (♩ = $\frac{3}{4}$)

Half-time feel

N.C. D(b5) N.C. D(b5) N.C.

*Gtr. 1 (dist.) (Drums)

Rhy. Fig. 1

f

18

*Doubled throughout

D(b5) N.C. D(b5) A5 C5 D(b5) N.C. D(b5)

N.C. G5 Bb5 End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 2: w/ Fill 1

D(b5) N.C. D(b5) N.C. D(b5) N.C. D(b5) A5 C5


1. One step back from a beat down ma-ni-ac, I'm tired of tak-ing a back seat from all the oth-er de-mons that are
2. Slip down in-side, beg - gin' for an-oth-er ride. I'm try'n' to find a way to keep it all and sat - is - fy the

Fill 1

Gtr. 2

(13)

D(b5) N.C. D(b5) N.C. D(b5) N.C. D(b5) A5 C5



stroke down my back, tast - ing all the flames that are lick - ing a - round my neck and mak - ing me in - sane as they
in - side, a dead lie, con - trolled by the dev - il's eyes ____ and I ____ don't mind it.

D(b5) N.C. D(b5) N.C. G5 Bb5

pull me down, — pull — me down in - to my — grave. — I — can't get — a - way. —
Draw my ace up and roll my snake eyes night - ly. — Hold — on, ba - by.

*F5 D5

*F5 D5 Eb5 D5 F5 D5 F5 E5

Oo, _____ it does - n't mean noth -

Detailed description: This image shows the first staff of the musical score for 'The Sound of Silence'. The staff is in treble clef with a key signature of one flat (Bb). The melody begins with a quarter rest, followed by a quarter note Bb4, a quarter rest, and a half note D5. A slur covers the next four measures: a quarter note Bb4, a quarter note D5, a quarter note E5, and a quarter note D5. A slur also covers the next two measures: a half note Bb4 and a half note D5. The staff continues with a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, and a quarter note A4. The lyrics 'Oo, _____ it does - n't mean noth -' are written below the staff, with a horizontal line under 'Oo,' and a space under 'noth -'.

[illegible]

*Chord symbols reflect implied harmony.

Grtr. 1: w/ Rhy. Fig. 2 (2 times)

F5 D5 Eb5 D5 F5 D5 F5 E5

- ing _____ un - til you're deep in - side, danc - ing to the dev - il's swing. _

To Coda 

F5 D5 Eb5 D5 F5 D5 F5 E5

Whoa, _____ it does - n't mean a God _____

Detailed description: This image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a vocal melody. Above the staff, there are five sets of chord symbols: 'F5 D5', 'Eb5 D5', 'F5 D5', 'F5', and 'E5'. The melody begins with a quarter rest, followed by a quarter note G4, a quarter rest, and another quarter note G4. A dotted line connects the second G4 to the first note of the next measure, which is a half note G4. This is followed by a half note F#4, a half note E5, and a half note D5. A slur covers the final three notes: D5, C#5, and B4. Below the staff, the lyrics 'Whoa, _____ it does - n't mean a God _____' are written, with blank lines for the vocalists to write their own lyrics or notes.

N.C.

Gtr. 3 tacet

D \flat 5

N.C.

D(\flat 5)

N.C.

G5

*Gtr. 4

8va

f

1/2

16

(16)

1/2

(16)

15 13

*Harmonica arr. for gtr.

Gtr. 3

Gtr. 1

End Rhy. Fig. 3

B \flat 5

Gtr. 4

loco

End Rhy. Fig. 1

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 4 tacet

D(\flat 5)
(E(\flat 5))

N.C.

D(\flat 5)
(E(\flat 5))

N.C.

D(\flat 5)
(E(\flat 5))

N.C.

D(\flat 5)
(E(\flat 5))

Gtr. 3

N.C.

D(b5)
(E(b5))

N.C.

D(b5)
(E(b5))

N.C.

G5
(A5)

Gtr. 4

Gtr. 3

Bb5
(C5)

8va

Gtr. 4

Gtr. 3

Gtr. 1

Bridge

Gtr. 4 tacet

F5 D5 G5 D5 Ab5 D5 G5 D5
(G5) (E5) (A5) (E5) (Bb5) (E5) (A5) (E5)

Gtr. 3 tacet

F5 D5 G5 D5 Ab5 D5 G5 D5

Play with my

Gtr. 3

(15)

Gtr. 1

Riff A

P.M.

F5 D5 G5 D5 Ab5 D5 G5 D5 Eb5 D5 Eb5 D5

in - san - i - ty.

Gtr. 3

P.M.

End Riff A

Gtr. 1: w/ Riff A

F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 Eb5 D5 Eb5 D5

Live in - side my dark - ened, my dark - ened

D.S. al Coda

A5 G5 F5 E5

dreams, dark-ened dreams. Hail to the dev-il's swing.

Gtr. 1

7 7 7 7 7 7 7 7 9 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 7 7 5 5 5 3 3 3 4 4 4

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

[illegible]

to the dev - il's swing.

Good Day to Die

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 187

*D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

Riff A

Gtr. 1 (dist.)

mf

*Chord symbols reflect implied harmony.

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 G5 D5 G5 D5 B♭5 D5 B♭5 D5 B♭5

End Riff A

Gtr. 1: w/ Riff A (1 1/2 times)

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

**Gtr. 2 (dist.)

f

P.M. ---

**Doubled throughout

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 G5 D5 G5 D5 B♭5 D5 B♭5 D5 B♭5

P.M. ---

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

P.M. -- +

Gtr. 1 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 G5 Gtr. 1 tacet N.C.

Gtr. 2

Half-time feel
Gtr. 2 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 Riff B

C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

1.

2.

End half-time feel

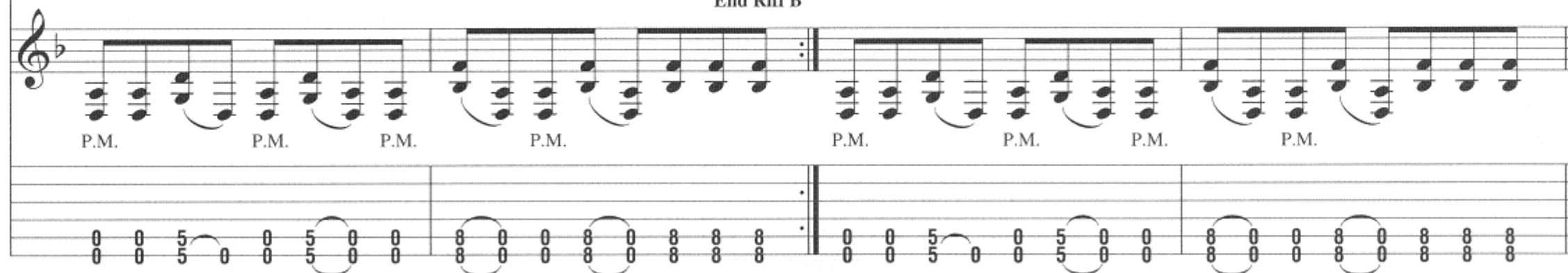
D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5



1. Who _

End Riff B



Verse

D5 N.C.

D5

N.C.

D5 N.C.

D5

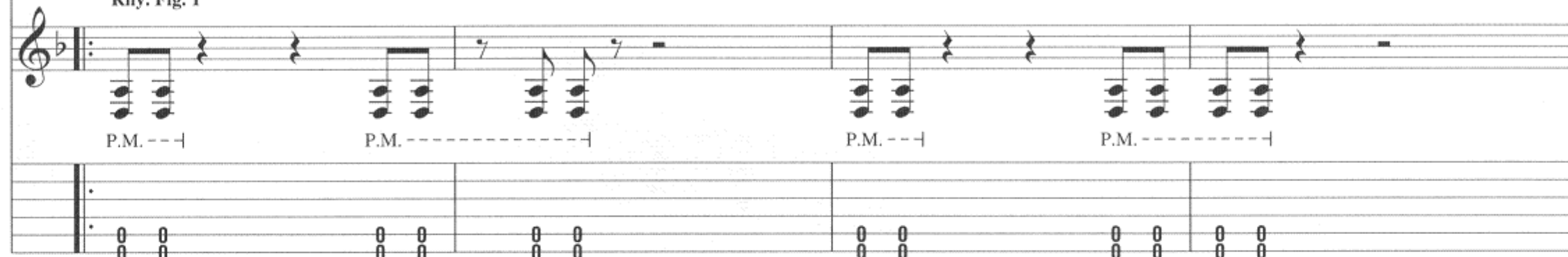
N.C.



— real-ly knows what rights all the wrongs, an - y - way?
 — by the rules that you gave me and fell a - part.

Who _
All _

Rhy. Fig. 1



*w/ echo set for whole-note regeneration w/ 1 repeat.

D5 N.C.

D5

N.C.

D5 N.C.

D5

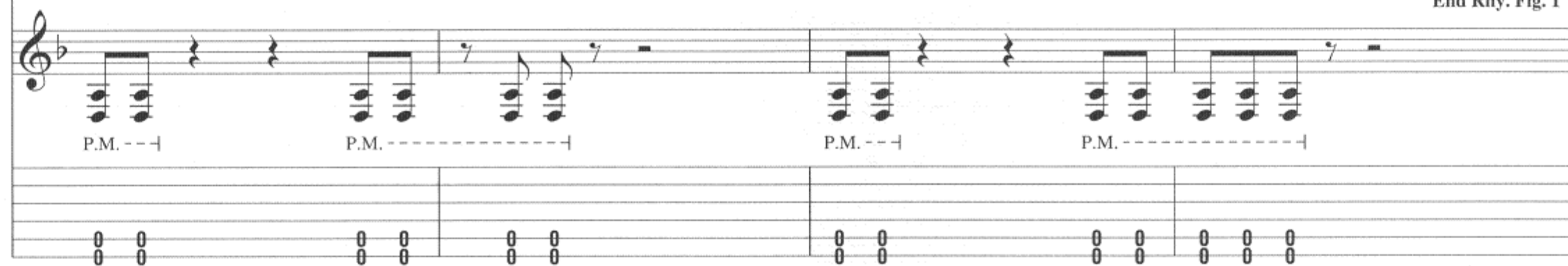
N.C.



— real - ly cares what peo-ple do or say?
 — the wrong turns down a dead end street so far.

And no mat -
I stretch _

End Rhy. Fig. 1



Gtr. 2: w/ Rhy. Fig. 1 (1st 4 meas.)

D5 N.C.

D5

N.C.

D5 N.C.

D5

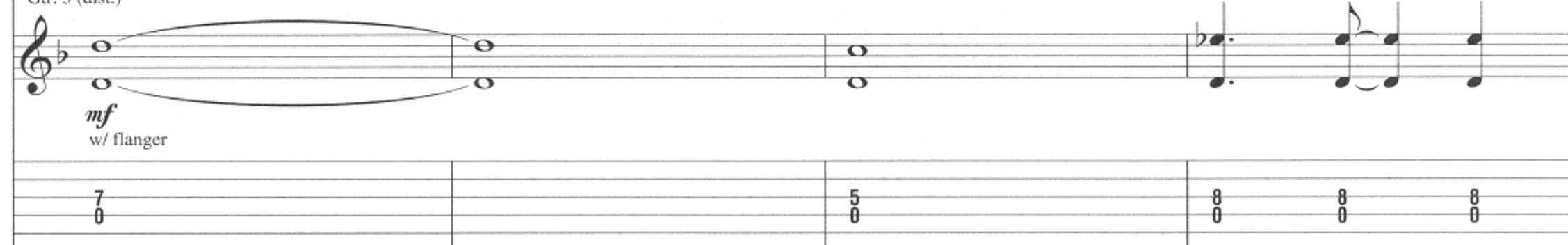
N.C.



- ter where this life takes me, I'll nev - er let it com - pro-mise.
 — my wings and breathe in a dif - f'rent day.

Too _
A - lone _

Gtr. 3 (dist.)



**w/ echo as before.

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Rhy. Fill 1

D5 N.C. D5 N.C. G5 F5 N.C.

— much luck, don't bet it on do or die. — 'Cause I've seen
— and broke — is the price I'll pay, — but that's o — kay. — I've seen

Gtr. 3

Gtr. 2

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

Chorus

Half-time feel

Gtr. 2: w/ Riff B (2 times)

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

ev - 'ry - thing — that I could — see and now — I — can

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

say — good - bye to - day. — With all I know, —

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5

— it's time I — said good - bye. To - day is a

1. To Coda 2. End half-time feel

C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

good day to die. — 2. Lived —

Rhy. Fill 1
Gtr. 2

Bridge

G5 A5

G5 A5

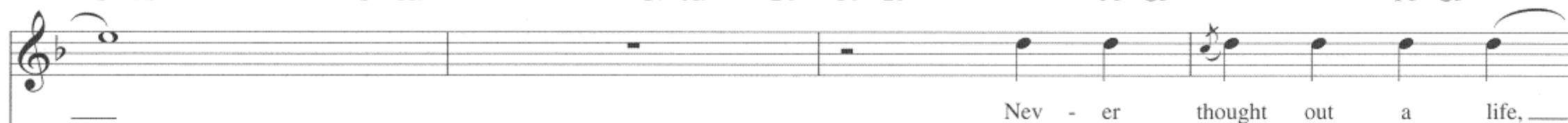
G5 A5

D5

F5 G5

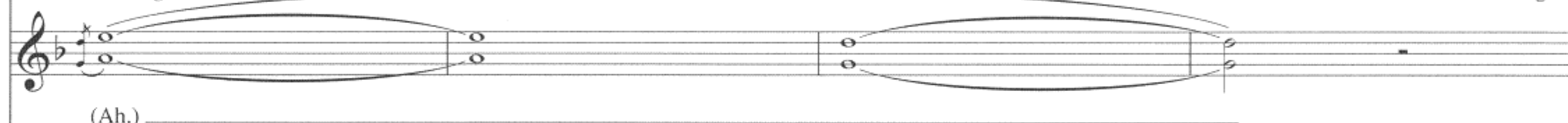
F5 G5

F5 G5



Voc. Fig. 1

End Voc. Fig. 1



Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2



Bkgd. Voc.: w/ Voc. Fig. 1

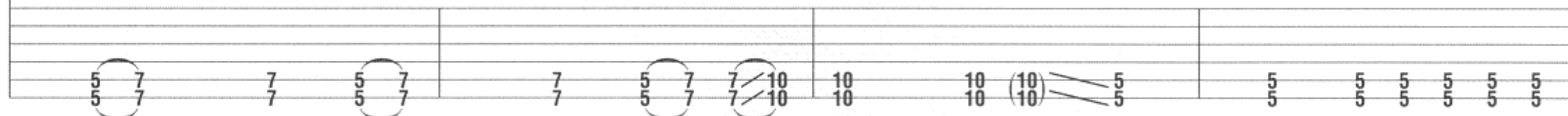
G5 A5

G5 A5

G5 A5

C5

G5



Gtr. 2: w/ Rhy. Fig. 2

G5 A5

G5 A5

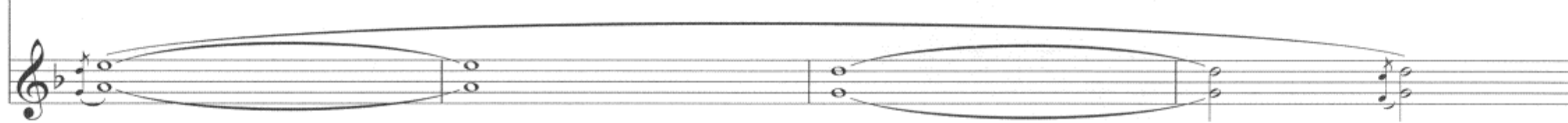
G5 A5

D5

F5 G5

F5 G5

F5 G5

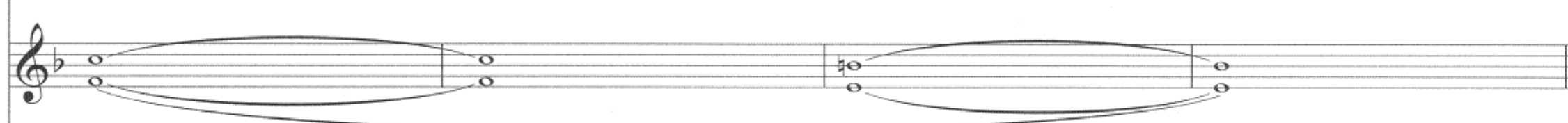
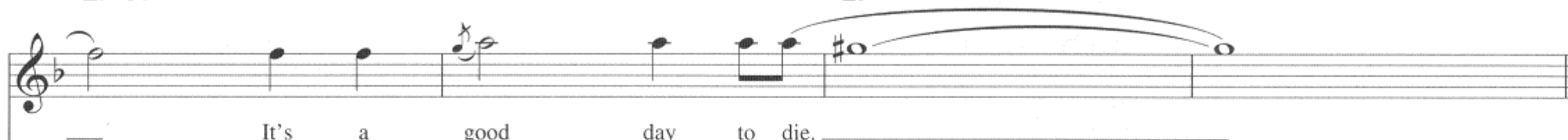


(Ah.)

End half-time feel

E5 F5

E5

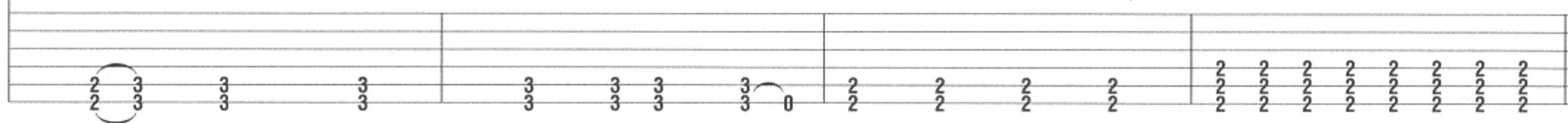


oh.)

Gtr. 2



*P.M.



*Gradually lift P.M.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)

D5 N.C.

D5

N.C.

D5

N.C.

D5

N.C.

Gtr. 4 (dist.)

*Played behind the beat.

D5 N.C.

D5

N.C.

D5 N.C.

D5

N.C.

D5 N.C.

D5

N.C.

D5 N.C.

D5

N.C.

D5 N.C.

D5

N.C.

Gtr. 2: w/ Rhy. Fill 1

G5

F5

Interlude

Gtr. 1: w/ Riff A (1st 6 meas.)

Gtr. 4 tacet

D5 A5 D5

Bb5 D5

C5 D5

Bb5 D5

A5

D5

A5 D5

Bb5 D5

C5 D5

Bb5 D5

A5

Gtr. 2

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 G5 D5 G5 D5 B♭5 D5 B♭5 D5 B♭5

⊕ Coda

D5 G5 D5 G5 D5 B♭5 D5 B♭5 D5 B♭5

Chorus

Gtr. 2: w/ Riff B (1 1/2 times)

D5 A5 D5 B \flat 5 D5 C5 D5 B \flat 5 D5 A5 D5 A5 D5 B \flat 5 D5 C5 D5 B \flat 5 D5 A5

D5 A5 D5 B \flat 5 D5 C5 D5 B \flat 5 D5 A5 D5 G5 D5 G5 D5 B \flat 5 D5 B \flat 5 D5 B \flat 5

D5 A5 B5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

it's time I said good - bye. To -

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5

End half-time feel

Gtr. 3 tacet
F5

day is a good day to die.

Gtr. 2

P.M. ---

1. 2.

Outro

D5 N.C. D5 N.C. D5 N.C. D5 N.C. N.C.

Gtr. 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Forever Shamed

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

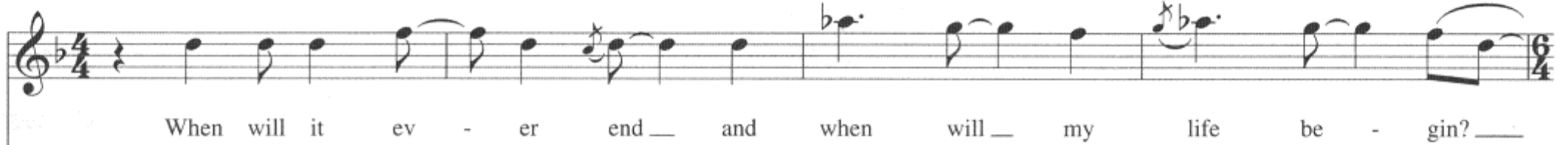
Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

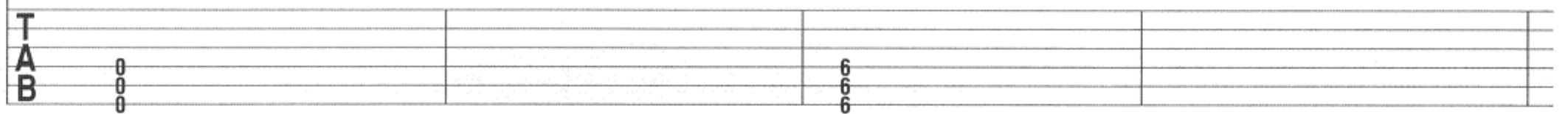
Fast Rock ♩ = 218

D5 N.C.

Ab5 N.C.



*Gtr. 1 (dist.)



*Two gtrs. arr. for one.

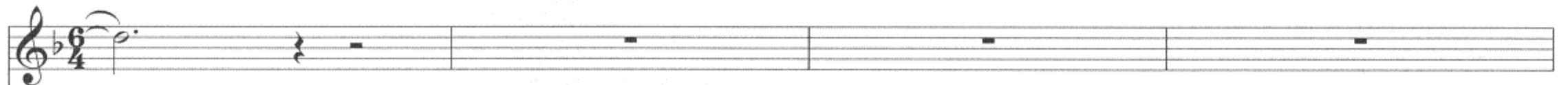
D5

F5 G5 D5

C5 G5 D5

F5 G5 D5

Ab5

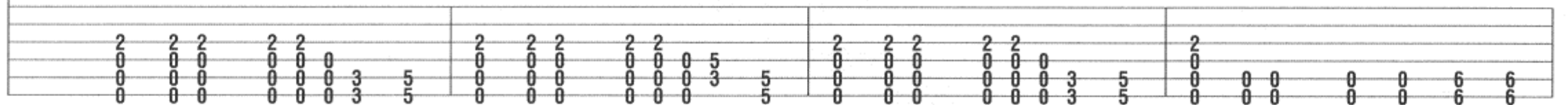


Rhy. Fig. 1

End Rhy. Fig. 1



P.M. -----|



Gtr. 1: w/ Rhy. Fig. 1

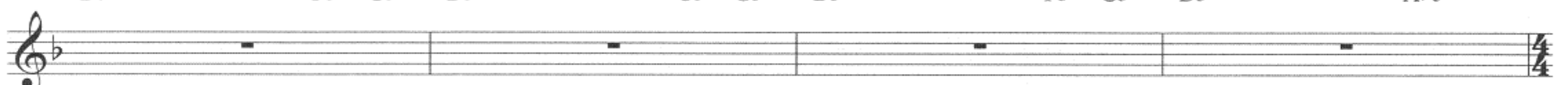
D5

F5 G5 D5

C5 G5 D5

F5 G5 D5

Ab5



D5 F(b5) D5

Rhy. Fig. 2

Gtr. 2 (dist.)

mf

P.M. -----| P.M. -----|

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2

D5 F(b5) D5

Gtr. 1

p

Verse

Half-time feel

D5 F(b5) D5 N.C. Bb5

No sweat, no — re — grets run down my back. A

Rhy. Fig. 3

P.M. -----| P.M. -----|

D5 F(b5) D5 Ab5 G5 F5

fine line — just right be — fore I crack. Oh, — man, — to

End Rhy. Fig. 3

P.M. -----| P.M. -----|

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas.)

D5 F(b5) D5 N.C. Bb5

see me — and then wave your fin - ger up in my face, be -

End half-time feel

D5 F(b5) D5 Bb5 G5 F5

liev - ing — in what you say — and prom - is - ing — an - oth - er day. —

Gtr. 1

P.M.

10

Chorus

D5

F5

Will it ev - er end? — When will my life — be - gin? —

Rhy. Fig. 4

let ring —

G5

Bb5

A5

All — this built — up — pain, — for - ev - er plagu - ing me. —

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4 (1st 4 meas.)

D5

F5

It's — the last time, — it's — my life - line. —

Gtr. 1

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 2

f
w/ wah-wah

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

1_ _hold bend

Gtr. 1: w/ Rhy, Fig. 3 (1st 4 meas.)

Gtr. 2 tacet

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas.)

D5 F(b5) D5 N.C. Bb5

rea - son, oh, ev - 'ry - bod - y needs to feel your pain. So

D.S. al Coda 1
End half-time feel

D5 F(b5) D5 Bb5 G5 F5

draw the line back to me and save me from in - san - i - ty.

Gtr. 1

Coda 1

Gtr. 1: w/ Rhy. Fig. 4 (last 2 meas.)

Bb5 A5 D5

I'll be for - ev - er shamed. When will it ev - er end?

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)

F5 G5 Bb5

When will my life be - gin? All this built up pain, for - ev - er plagu -

A5 D5 F5

- ing me. It's the last time, it's my

To Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5 Ab5 G5 F5 Ab5 G5 F5

life - line. It's the last time that I'll be for - ev - er shamed.

Interlude

*Gtr. 2: w/ Rhy. Fig. 2

D5 F(b5) D5

Ha, ha!

Gtr. 1

*Wah-wah off, played *mf*.

Guitar Solo
Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas.)

D5

F(b5)

D5

N.C.

Bb5

Gtr. 2

The musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a forte (*f*) dynamic. The bottom staff is in bass clef and provides a fingered accompaniment. The first measure of the accompaniment shows a sequence of notes with fingerings: 5, 1, (5), and 3. Subsequent measures contain chords and single notes with fingerings: 5, 3, 5, 3, 5, 3, and (5).

D5

F(b5)

D5

Ab5

G5

D5

Gtr. 2

Gtr. 2

grad. bend

12 12 $\frac{1}{2}$ 1 (12) 10 12 12 10 12 10 10 12 10 10 13 (13)

Gtr. 1

F5

G5

The first system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a bass clef and a key signature of one flat. The bass line starts with a quarter note G3, followed by a quarter note A3, and then a half note B3. The system concludes with a double bar line.

[illegible]

Chord progression: D5, F(b5), D5, Bb5

grad. bend

Chord progression: D5, F(b5), D5, Ab5, G5, D5, F5

End half-time feel

Chord progression: G5, F5

8va

Chorus

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

Gtr. 2 tacet

D5

F5

Will it ev - er end? _ When will my life ____ be - gin? _

loco

Gtr. 2

15 (15)

G5 Bb5 A5

All ____ this built ____ up ____ pain, ____ for - ev - er plagu - ing me. ____

D5 F5

It's ____ the last time, ____ it's ____ my life - line. ____

G5 Bb5 A5

It's ____ the last time ____ that I'll be ____ for - ev - er shamed. ____

D.S.S. al Coda 2

Coda 2

Outro

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D5

F5

G5

D5

C5

G5

D5

F5

G5

D5

Ab5

For - ev - er

D5 F5 G5 D5 C5 G5 D5 F5 G5 D5 Ab5

shamed. ____ For - ev - er.

Shadow of a Soul

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 110

*Gtr. 1 (dist.)

**fade in
P.M. -----

F(b5)

D5

Play 6 times

[illegible]

*Two gtrs. arr. for one.

**Fade in gradually over next 16 meas.

F(b5)

D5

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

0	0	0	0	10	10	10	10	10	10	10	10	0	0	0	0	0	0
0	0	0	0	9	9	9	9	9	9	9	9	0	0	0	0	0	0
0	0	0	0	8	8	8	8	8	8	8	8	0	0	0	0	0	0

F(b5)

D5

N.C.

D5

P.M. -----

P.M. - - - - -

P.M. - - - +

[illegible]

D5 A5

Rhy. Fig. 2

 f

P.M. - - -

P.M. ---

0	7	7	7	8	8	10	10	10	0	0	0	7	7	7	8	8	8	10	10	10	0	0
0	7	7	7	8	8	10	10	10	0	0	0	7	7	7	8	8	8	10	10	10	0	0
0	7	7	7	8	8	10	10	10	0	0	0	7	7	7	8	8	8	10	10	10	0	0

A5 Bb5 C5 D5 G5 F5 D5

End Rhy. Fig. 2

P.M. ---

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

D5 F(b5) D5 F(b5) D5

1. An - y - where I go, an - y - thing I try, an - y - one I love is com-pro - mised. _
 2. I don't know how to run, _ I don't know where to hide. The old me is dead and gone in - side. _

F(b5) D5 F(b5) D5 N.C. D5

Ev - 'ry - one I see, star - ing all back at me. Why can't you let me be? _
 What will you think of me when all that you'll ev - er see is on - ly a part _ of the oth - er me? _

Chorus

1st time, Gtr. 1: w/ Rhy. Fig. 2 (2 times)
 2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 2 (4 times)
 3rd time, Gtr. 3 tacet

D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh, _ ho, _ I'm so _ far _ from home, _ be - ing shal-low and a - lone. And

1.

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

why can't _ you see? It's tear - ing _ a - way _ what _ I used to be. _ I'm a shad-ow of a soul. _

2.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

D5 F(b5) D5 G5 F5 D5 A5 Bb5 C5 D5

shad - ow of a soul. Oh, _

A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5 A5 Bb5 C5 D5

_ I'm so far _ from home, _ be - ing shal-low and a - lone. And why can't _ you see? It's

To Coda

A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

tear - ing — a - way — what — I used to be. — I'm a shad - ow of a soul. —

Interlude

D5 E5 D5 E5

You can

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. —

0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 0 0 2 2 2 2

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

Bridge

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

D5 E5

tear a - way the lay - ers on the out - side, — but what lies —

Riff A

Gtr. 2 (dist.)

mf
w/ wah-wah

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2

1/4 1/4 1/4 1/4

Gtr. 2: w/ Riff A (3 times)

D5 E5 D5 E5 D5 E5

— un - der - neath, you'll nev - er find. — Too man - y peo - ple tak - ing up all — my —

— space. — Too man - y fac - es press - ing up a - gainst my — face. —

G5

Ab5

The musical score for the piano part of 'The Wind' by Gustav Mahler is shown. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto'. The score begins with a piano (p) dynamic and a forte (f) dynamic. The piano part features a series of triplets and a gradual release (grad. release) section. The fingerings are indicated by numbers 1, 3/4, and 1/2. The score ends with a fermata and a final chord.

[illegible]

Ab5

Gtr. 3

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various notes, including eighth and sixteenth notes, and rests. A wavy line indicates a tremolo effect. The bottom staff is a bass line with fret numbers (3, 5, 3, 0, etc.) and a 1/4 note rhythm indicator. A wavy line also indicates a tremolo effect.

Ab5

Ab5

Gr. 3 *8va* *loco*

The musical score is for guitar, marked 'Gr. 3'. It features a melodic line with various techniques: trills, grace notes, and triplets. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melodic line is divided into two systems. The first system includes a trill, a grace note, and a triplet. The second system includes a trill, a grace note, and a triplet. The fretboard diagram below the staff shows the fret numbers for each note, with arrows indicating fingerings. The fret numbers are: (12), (12)/0, 18, 15, 18, 15, 18, (18), 15, 17, 15, 15, 18, 15, 18, 15, 18, 17, (17), 15, 17, 15, 17.

[illegible]

Rhy. Fig. 5

let ring -----|

End Rhy. Fig. 5

*Played behind the beat.

Gtr. 1: w/ Rhy. Fig. 5 (2 times)

D5 F5 D5 C5 Eb5

Gtr. 3

8va - 7 loco

w/ wah-wah

1

10 13 10 13

1/2

(13) 10 13 10

0 13 12 13 12 10 12 12 10 12 10

[illegible]

Gr. 3

D5 F5 Ab5

6 6 6 6

13 10 12 10 12 10 13 10 12 10 12 10 13 10 12 10 12 12

Gtr. 1

let ring - - - - -

2 3

Absus2

semi-harm. w/ bar +1/2

⊕ Coda

A5 Bb5 C5 D5 G5 F5 D5

used to be. _____ I'm a shad - ow of a soul.
(I'm a shad - ow of a soul. _____)

Outro

Begin fade

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh, _____ I'm so far from home. _ I'm a shad - ow of a soul.
_____ I'm a shad - ow of a

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh, _____ I'm so far from home. _ I'm a shad - ow of a soul.
soul. _____ I'm a shad - ow of a

2nd time, fade out

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh, _____ I'm so far from home. _ I'm a shad - ow of a soul.
soul.) _____ (I'm a shad - ow of a

The Oracle

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Moderately ♩ = 112

***D5** **D(#4)** **D5** **D(#4)**

Riff A

Gtr. 1
(slight dist.)

mf
w/ chorus
let ring throughout

TAB

0	12	0	14	0	11	0	13	0	12	0	14	0	11	0	13	0
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---

*Chord symbols reflect implied harmony.

D5 **D(#4)** **D5** **D(#4)** **End Riff A**

TAB

0	12	0	14	0	11	0	13	0	12	0	14	0	11	0	13	0
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---

Gtr. 1: w/ Riff A (4 times)

D5 **D(#4)** **D5** **D(#4)**

Gtr. 2 (dist.)

****pp** **mf**

***w/ heavy reverb & delay

15ma

†fdbk.

TAB

13	(13)	10	X
----	------	----	---

**Vol. swells

***Delay set for quarter-note regeneration w/ 1 repeat.

†Microphonic fdbk., not caused by string vibration.

D5 **D(#4)** **D5** **D(#4)**

Gtr. 2

loco

TAB

13			
----	--	--	--

Gtr. 3 (dist.)

mf
w/ wah-wah and heavy reverb

1/2

TAB

5	(5)	(5)	3 5
---	-----	-----	-----

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Gr. 3 tacet
D5

Gr. 2

D(#4)

D5

D(#4)

15ma

mp

1/2 3/4 1/2 1/2

(13) (13) 13

* fdbk.

X X

*As before

Riff B

Gr. 4 (dist.)

mp

P.M. throughout

End Riff B

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5

D(#4)

D5

D(#4)

Gr. 2

15ma

(X)

Gr. 3

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

5 (5) (5) (5) (5) (5) (5) (5) 5 7

Gr. 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 4: w/ Riff B

D5 D(♯4) D5 D(♯4)

Gtr. 2

B

Gtr. 2 tacet

C5 B♭5 D5 B♭5 A5 G5

*Gtr. 5 (dist.)

f

P.M. -----

*Doubled throughout

C5 B♭5 D5

P.M. -----

B♭5 A5 E♭5 A5 B♭5 C5 B♭5 A5

Half-time feel

F5 D5 A♭5 A5 B♭5 C5 B♭5 A5 D5 B♭5

P.M. -----

1. 2.

End half-time feel

A5 Bb5 C5 Bb5 A5 A5 Bb5 C5 Bb5 A5 F5 D5 Ab5

Rhy. Fig. 1

P.M. -----

A5 Bb5 C5 Bb5 A5 D5 Bb5 A5 Bb5 C5 Bb5 A5

End Rhy. Fig. 1

G5 Bb5 D5 F5 Eb5 G5 Bb5 F5

Rhy. Fig. 2

P.M. -----

End Rhy. Fig. 2

C

Half-time feel

Dsus2 Csus2 G5 Dsus2 Csus2 G5

*Gtr. 6

mf

*Violin arr. for gtr.

Gtr. 5 Riff C

mf

w/ slight dist. & chorus

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

D

Gtr. 6 tacet

F5 D5

*Gtr. 7 (dist.)

*Doubled throughout

Gtr. 5: w/ Rhy. Fig. 2

G5 Bb5 D5 F5 Eb5

G5 B \flat 5 F5 E \flat 5

G5 B \flat 5 D5 F5 E \flat 5

D5

The first system of the musical score for 'The Rose Tree' consists of a vocal melody line and a piano accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The system is divided into two measures by a bar line.

E

Half-time feel

Gtr. 5: w/ Riff C

Dsus2

Riff D

Csus2

G5

Dsus2

Csus2

Gtr. 6

Gtr. 7

Gtr. 7 tacet

Gtr. 6

G5

Dsus2

Csus2

G5

End Riff D

Gtr. 6

F5

E5

C/E

E5

C/E

E5

Gtr. 5

Gtr. 5: w/ Riff C

Gtr. 6: w/ Riff D

Dsus2

Csus2

G5

Dsus2

Csus2

Gtr. 8 (dist.)

mf

End half-time feel

F5 E5 C5 B5 E5 C5 B5 E5 C5 B5 E5 C5 B5 E5 C5 B5 E5 C5 B5 A5 Bb5 C5 Bb5 A5

Gtr. 8

The guitar solo for Gtr. 8 consists of two staves. The top staff shows a melodic line with various chords indicated above it: F5, E5, C5 B5 E5, C5 B5 E5, C5 B5 E5, C5 B5 E5 C5 B5, E5 C5 B5, and A5 Bb5 C5 Bb5 A5. The bottom staff shows fret numbers (12, 10, 13, 12, 10, 12, 13, 10, 13, 10, 13, 10, 13, 15, 12, 15, 12, 13, 12, 15) with arrows indicating bends or vibrato. A dashed line labeled "let ring" spans across the middle of the bottom staff.

Gr. 5

let ring ---

w/ dist.

P.M.

P.M. -

P.M.

P.M.

P.M.

3 3 3 2 2 2 3 2 2 2 3 2 2 3 2 2 3 2 2 3 2 3 7 8 10 8 7

Bb5

*2nd string caught under bend finger.

77

8va
Gtr. 9
loco

A5 Bb5 C5 Bb5 A5 F5 D5 Ab5 A5 Bb5 C5 Bb5 A5

15 15 13 10 13 10 10 13 10 13 10 13 13 12 13 12 10 12 10 12 (12) 12 (12) 12 1/2 (12) 10 12 10 10 (10)

[illegible][illegible]

Gtr. 5

mf

f

*P.M. -----|

*Gradually lift P.M.

G

Faster ♩ = 262

Gtr. 5 tacet

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Gtr. 9

(cont. on lower staff)

14
12

Gtr. 10 (dist.)

mf

(cont. on upper staff)

Gtr. 10

D5 E5 D5 E5 D5 E5 G5 E5 N.C. Gtrs. 10 & 11 (dist.)

Gtr. 9

w/ heavy reverb
w/ misc. microphonic fdbk.

Gtr. 9 tacet

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Rhy. Fig. 3

Gtrs. 10 & 11

End Rhy. Fig. 3

H

Gtrs. 10 & 11: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

8va

Gtr. 9

heavy reverb off

rake

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

8va

*2nd string caught under bend finger.

I

C5

Bb5

A5

G5

F5

Gtr. 9

wah-wah off

Rhy. Fig. 4

Gtrs. 10 & 11

C5

Bb5

A5

G5

C5

Bb5

A5

G5

F5

E5

let ring

13 15 (15)

12 (12)

End Rhy. Fig. 4

let ring

J

Gtr. 9 tacet
Gtrs. 10 & 11: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Gtrs. 10 & 11

P.M.

E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5

P.M.

E5 D5 E5 D5 E5 D5 E5 E

P.M.

Gtrs. 10 & 11; w/ Rhy. Fig. 4

F5

Gtr. 9

Gtr. 9

The guitar staff shows the following fret numbers: 15, 16, 13, 16, 13, 16, 15, 16, 15, 13, 15, 13, 15. A slur covers the last five notes (15, 13, 15, 13, 15). A 'w/ wah wah' instruction is placed above the staff, and a first finger (1) marking is shown above the 15th fret.

G5

C5 B \flat 5 A5

8va .

G5

F5

E5

loca

let ring

The musical notation for the 'loco' and 'let ring' sections is shown below. The 'loco' section features a melody in G major (one sharp) with a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The 'let ring' section is a guitar accompaniment, showing fret numbers (16, 15, 12) and fingerings (1, 2, 3) for the left hand. The notation includes a 'loco' section and a 'let ring' section, both with a key signature of one sharp (F#).

loco

let ring

Gtrs. 10 & 11: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 G5

D5 E5 D5 E5 D5 E5 G5

$$\delta va =$$

loco

[illegible]

D5 E5

D5 E5

D5 E5 G5

D5 E5

D5 E5

D5 E5 G5

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The second measure has a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note F#4. The third measure has a quarter note E4, a quarter note F#4, a quarter note G4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note D4. The bottom staff is a single line with fingerings. It starts with a '1' above the first measure, followed by '12' above the second, '15 14 12 14 15' above the third, and '12' above the fourth. The first measure also has '(14)' below it. The second measure has '15 14 12 14 15' below it. The third measure has '15 12' below it. The fourth measure has '15' below it.

M

Gtr. 10: w/ Rhy. Fig. 3

D5 E5

D5 E5

Gtr. 9 tacet
D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

Gtr. 9

Gtr. 11

D5 E5

D5 E5

D5 E5

G5

E5 N.C.

G5

N.C.

D5

N.C.

Gtr. 10

Gtr. 11

Gtrs. 10 & 11: w/ Rhy. Fig. 3 (4 times)

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

Gtr. 9

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

E5

E(b5)

*Gtrs. 9, 10 & 11

*Composite arrangement

G(b5)

Bb(b5)

D5

E5

N

Slower ♩ = 110

D5

D(#4)

D5

D(#4)

Gtrs. 9, 10 & 11

Begin fade

Gtrs. 9, 10 & 11 tacet

D5

D(#4)

D5

D(#4)

Fade out

D5

D(#4)

D5

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F D C B A G E

Strings: high E B G D A E low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

D A D E G
⑥ ⑥
open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

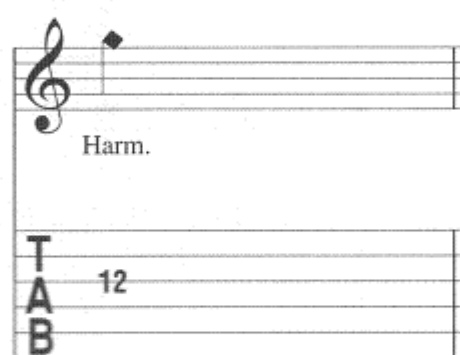
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

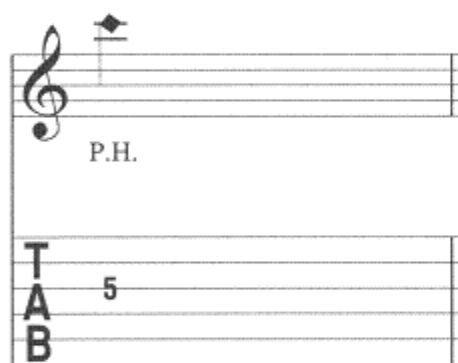
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

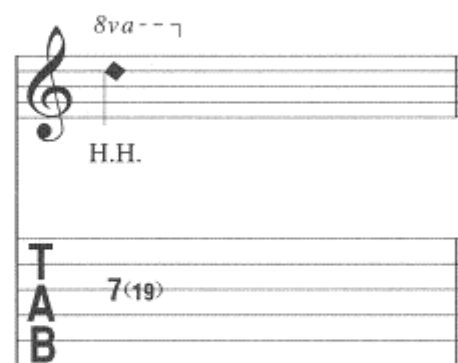
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



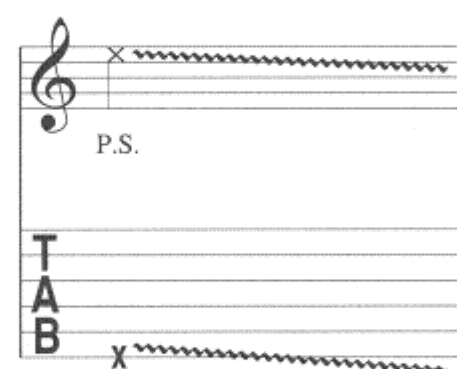
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



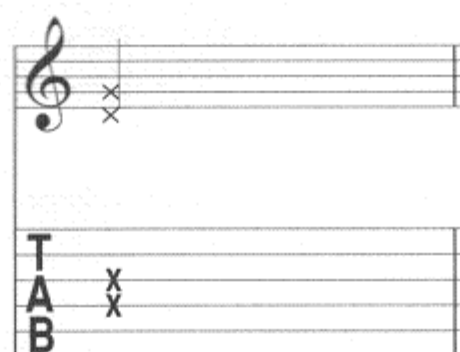
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



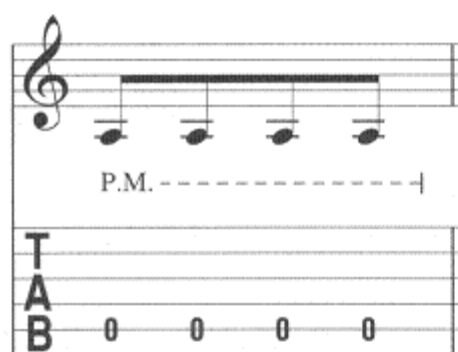
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



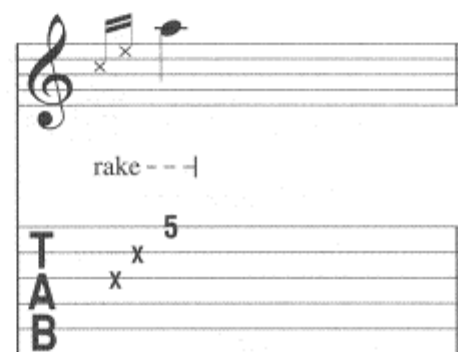
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



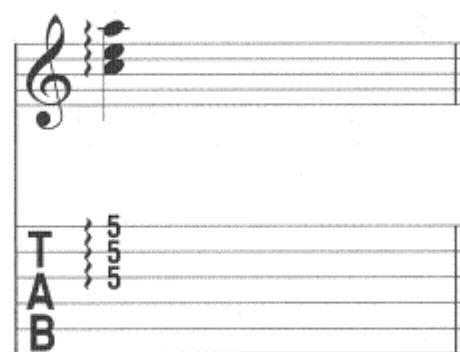
RAKE: Drag the pick across the strings indicated with a single motion.



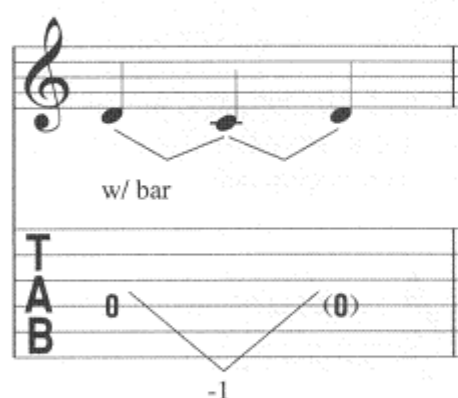
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



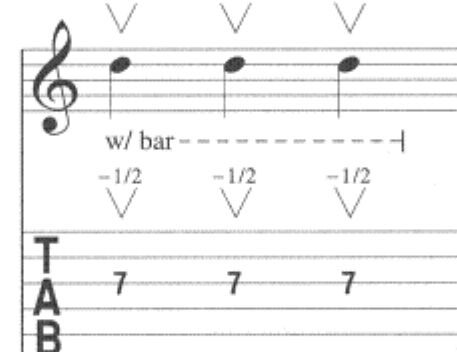
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

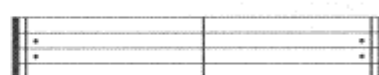
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

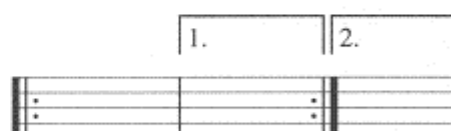
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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HL00691048

Joey - 2011

ISBN 978-1-4234-9703-5



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